

TEXTILE RESEARCH CENTRE LEIDEN

ANNUAL REPORT FOR THE YEAR 2009



*Detail from an early 20th century slipper with hand embroidery
(Vietnam, TRC 2009.0117a-b)*

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CHAIRMAN'S COMMENTS

In 2009 the TRC found a new home for its activities at the Hogewoerd 164 in Leiden. Once again, the Director and her staff, her volunteers and many good friends performed miracles, renovating and rebuilding the premises, as well as moving the collections and the library.

This Annual Report bears witness to the importance of this move for TRC's future. In just one year, two major exhibitions were set up in the Gallery. New visitors appreciated the warm welcome they were offered at the Hogewoerd – many of them became donors.

We are, of course, very grateful for the help of so many people, who did not want to be paid for their time, their expertise, their various contributions. A miracle like TRC cannot flourish without voluntary help – in fact, it could not exist without it.

Nevertheless, in the near future the Board will focus upon finding a solid base for TRC's financial situation. In today's very cold cultural climate in the Netherlands, this will not be easy. But we accept this task with confidence. For TRC is and will be a daily source of red-hot inspiration.

Prof.dr.L.Leertouwer

THE STICHTING TEXTILE RESEARCH CENTRE, LEIDEN

The *Stichting* ("Foundation") Textile Research Centre was established in 1991 with the stated aim of supporting 'archaeological and anthropological research concerning textiles and dress. The most important part of our work is the building up and study of a textile and dress collection. These garments are available for research and exhibition purposes.

The Board

The board is currently made up of the following:

- Chairman: Prof. L. Leertouwer
- Treasurer: Prof. R. Bedaux,
- Secretary: Dr. K. Innemee

General members: Prof. J. Bintliff, Dept. of Archaeology, Leiden University and Mrs. V. Drabbe.

Retiring Board Members

Dr. Ruth Barnes, Ashmolean Museum, Oxford and Ms. A. Rosebeek announced their retirement from the Board. A word of thanks goes to both ladies for their help over the years.

International Advisory Board

The International Advisory Board includes: Dr. Ruth Barnes (Yale University, USA); Carol Bier (Berkeley, CA); Prof. J. Eicher, (University of Minnesota, USA), Prof. John Fossey (Montreal Museum of Fine Art, Canada), Dr. Angelo Geissen (Cologne, Germany); Prof. M. Hahn (Leeds University, England), Prof. Anne Morrell (Manchester, England) and Dr. John Peter Wild (Manchester, England).

Permanent staff

Dr. Gillian Vogelsang-Eastwood continues as the director of the *Stichting*. She is a specialist in Near Eastern textiles and dress. In addition, there were a number of other staff members who are helping with the collection, namely, Dr. Anna Beerens, Mrs. Pauline Smilde-Huckriede and Mrs. Riet van de Velde.

In September 2009 the TRC was joined by

Angelo Rijswijk for a six month work experience (*stagiair*) placement. Angelo is officially working with the TRC to help with commercial and PR aspects, but was involved in virtually every aspect of developing and running the TRC.

Dr. Anna Beerens, Mrs. Pauline Smilde-Huckriede and Mrs. Riet van de Velde's work included cataloguing and maintaining all of the collection. In particular, Dr. Beerens is responsible for the Japanese collection; while Mrs. Smilde and Mrs. van der Velde were working on the Iranian and Dutch collections. They were helped at regular intervals by Mrs. Angela Driessen-de Laat. In 2008 three other volunteers started work with the TRC: Henrike Prins (general volunteer); Wilma Trommelen (general volunteer) and Dia Kortis (general volunteer).

In addition, we were joined by two students from Leiden University who help as part of the Tuesday morning and Wednesday afternoon volunteer groups. These are Rianne Fijn and Imke van Hagen.

In 2008 Mrs. Ulrike Halbertsma-Herold moved to Mongolia, but is continuing her connections with the TRC by building up the TRC's Mongolian textiles and dress collection.

A NEW HOME FOR THE TRC

The big news for 2009 must be the fact that the TRC moved to new premises. As many people will know, the TRC has been growing rapidly over the last few years, both with respect to the demands on its resources and the dress collection (see below). As a result the TRC Board and others were actively looking for new accommodation. In April 2009 we found suitable premises in the form of Hogewoerd 164, Leiden.





Various views of the new TRC: outside, gallery area, library, and depot.

The month of August saw the renovation and re-building of the Hogewoerd 164 to meet the requirements of the TRC. The actual move from the Volkenkunde Museum to the new TRC took place on September 2nd. From that moment many people worked very hard to get the gallery, depot and public areas in order.

The new premises mean that the TRC now has an exhibition hall (TRC Gallery), shop, lecture room, library and working area, office space, as well as a large depot and a workshop. Almost from the beginning it was possible to put on two test exhibitions to see how the Gallery space works.

TRC Gallery

The TRC now has a gallery where temporary exhibitions about textiles and dress can be presented to the general public. These exhibitions are free of charge in order to attract as wide a range of people as possible.

In 2009 there were two exhibitions: *Kangas: women's clothing from East Africa*, and *Oya: Turkish Lace*. These two exhibitions were deliberately very different so that we could learn how the gallery worked with respect to large, colourful and bold textiles and in contrast some extremely small and technically

interesting pieces. More details about these exhibitions are given below.

The aim of the gallery is to have large exhibitions twice a year about some aspect of textiles and dress, and in between a series of small exhibitions which reflect the work of students, local community groups, and so forth.

TRC shop

The activities of the TRC are also supported by the TRC shop. The shop sells items relating to dress and textiles including new and second hand books, items relating to textile production such as fibres, hand spindles (especially from India), small items of weaving, and so forth. In addition there are textiles, garments and jewellery from various countries around the world.

The TRC Library

Over the years the TRC has built up a collection of over 1000 books relating to textiles and dress. However, due to a lack of a librarian many of these books remained uncatalogued. This situation changed in 2009 with the addition of Anna Beerens to the staff. She volunteered to take responsibility for the cataloguing of the books and the building up of the library in general. She was helped by Wilma Trommelen.

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The TRC's new website

The *Stichting* has a new website, www.trc-leiden.nl designed by Joost Kolkman (<http://www.joostkolkman.nl>). The site carries a wide range of information about the TRC including its aims, annual reports, donation information, and short items of current interest. The website information is given in both Dutch and English.

The TRC's webshop will be opened in 2010.

LITERALLY A WORLD OF DRESS

Because of the increased interest in the work of the TRC it was decided during the February 2004 Board Meeting of the TRC, that the TRC would encourage the study of dress from throughout the world, but that we would continue our specialisation of Middle Eastern dress. The importance of this aspect of the collection is reflected in the number of projects that have a Middle Eastern theme, such as the Saudi Arabian dress project, the Coptic liturgical and monastic dress project and the Zanzibari *kanga* project.

In 2006 the 'world' side of the collection was increased with the decision to include Dutch regional dress (see below). Currently there is a discussion within Dutch museums whether ethnographic museums should include Western as well as non-Western cultures. Is it really acceptable to only study the cultures of others, without looking at our own cultural background as well? At the TRC we are firmly of the belief that artificial boundaries between various cultures should be ignored. As people travel around the world so do clothing ideas, therefore, not to look at one's own country and culture, just because it is based in the West, seems an outdated approach. We, therefore, decided to start building up a collection of Dutch regional and urban clothing.

THE NATIONAL MUSEUM OF ETHNOLOGY, LEIDEN (RMV)

The TRC would like to thank the RMV for their past support of the TRC's activities. Without this support we would not have been able to carry out the wide range of academic and general projects that are currently being undertaken. A particular word of thanks should go to Dr. Steven Engelsman (Director), and Prof. Matthi Forrer, the head of research at the museum.

GRANTS AND DONATIONS

2009 has seen several by name and anonymous donations. In particular the TRC would like to thank all of the following for their generosity and help.

Several people contacted the TRC about ANBI donations (see below), and have made 5 year contracts with the TRC. These donations will make a considerable difference to the work of the TRC. We would like to thank those involved. Their kindness is greatly appreciated.

Help with the TRC move was very kindly given by various anonymous donators, as well as the *Cultuurfonds Leiden*, *Fonds 1818*, the *Mandele Stichting* and the *Ommeren Stichting*. The TRC would like to thank everyone concerned. Their donations made a very big difference.

THE TRC IS AN ANBI

The TRC is registered with the Dutch tax authorities as an ANBI (*Algemeen Nut Beogende Instelling*). This means that it is possible to make donations to the TRC and declare it on income tax forms.

In addition, if a person wishes to make a donation on an annual basis for five years, then part of this amount is also tax-deductible. For more information about ANBI donations, please go to Dutch tax website at:

http://www.belastingdienst.nl/particulier/giften/giften.html#PO_0)

In order to organise an ANBI donation it is necessary to contact the TRC's solicitors (*notaris*), namely, Roes and De Vries, Postbus 11290, 2301 EG Leiden, tel: 071-5233636; email: info@roesendevries.nl

A SPECIAL APPEAL



Children from the Itumbi village, Zambia

In September 2009 the TRC was asked if we would help provide uniforms for a school in Itumbi, Zambia. To be precise the school was looking for funding to provide three sewing machines and enough cloth to make uniforms for 350 boys and girls. The idea was that a group of local women would make the uniforms and then use the sewing machines to set up a small sewing atelier in the village where they could earn a living.

As this included both a dress and an educational aspect the TRC decided to help by providing space, leaflets and attention to this appeal.

Thanks to the help of the Rotary Club, Leiderdorp, and various private donations the sum of €1400 was quickly raised and in January 2010 it was announced that the purchase of the sewing machines and cloth had started.

ACQUISITIONS, PURCHASES AND GIFTS OF GARMENTS

Although the TRC was shut for several months due to its move to the Hogewoerd, this did not mean that fewer items were acquired for the TRC collection. The opposite was the case as various TRC exhibitions were planned, which required very specific objects. In fact a wide range of items were acquired by or donated to the TRC in 2009.

Throughout the spring of 2009 various items of footwear were acquired as part of the TRC's preparations for the footwear exhibition held in the Leiden City Hall in the summer of 2009 (see below). For example, in April the TRC was given two pairs of Basque clogs from Mr. E. Boeve. Amstelveen. These were immediately commandeered for the TRC's exhibition. Other items acquired for the exhibition were a pair of lotus shoes from China that date to the late nineteenth century; Dutch clogs from the island of Marken, as well as various types of modern slippers, shoes and boots to illustrate different types of footwear currently being worn.

The year started with a donation of some nineteenth century beaded bags by Mrs. M. Maas, Paterswolde, closely followed by a collection of Dutch urban clothing by Mrs. Jansen also of Paterswolde.

Following the death of Mr. H. Roza in December 2008 the TRC was given a wide range of books and items of regional dress from the Netherlands and other countries. The TRC is grateful to the executors of Mr. Roza's estate for their kindness towards the TRC.

In February we were given a collection of Japanese garments by Mrs. N. Karthaus-Tanaka, Capelle aan den IJssel. These garments originally belonged to Mrs. Tanaka's parents.

In March we were given a collection of various textiles and garments from the Middle East and Africa by Mrs. E. Meily, Woudenberg. A few days later we received an order of garments and textiles from Gujarat, India. These items had been organised by Eilund Edwards, as part of the

TRC's policy of building up the Indian collection.

Thanks to the help of Mr. Muhammad Khairzada, Kabul, the TRC acquired a large collection of men's clothing and headgear from various regions of Afghanistan. These items will form part of the exhibition about Afghan dress that is planned for October 2010.

During one of his trips to Tunisia in May, TRC Board member, Dr. K. Innemée acquired a range of modern garments and outfits for men, women, and children. These are helping to build up the TRC's Tunisian collection.

In June a circumcision outfit for a boy was acquired in Istanbul for the TRC by one of our volunteers, D. Koteris. This outfit formed the basis for an exhibition about circumcision in Turkey, which will be held at the TRC Gallery in 2010. Shortly afterwards the TRC was given a Palestinian dress by Mr. J. Kalsbeek, Zutphen. The garment had been purchased by his father in the 1960s.

July saw the arrival of a woollen coat reputedly from Sicily. The coat was given by Mrs. A. van Papernrecht, Amsterdam. A few days later Mr. W. Westerkamp, Leiden, gave the TRC some Art Deco style scarves and a mourning veil from c. 1900. The latter belonged to his grandmother who was brought up in Indonesia.

On the first day that Dr. Vogelsang was in the TRC's new building on the Hogewoerd, she was given a monk's outfit from Nepal by the Buddhist monk in the Zen temple next door. A good start to the TRC's plans for the future!

In August 2009 the TRC acquired from various sources a large collection of modern Turkish headscarves as part of their preparations for an exhibition on *oya* (see below). Of particular interest were a set of bridal headscarves and a bundle of *oya* samples that was the 'archive' of a professional *oya* maker in Istanbul.

August also saw the arrival of a complete outfit for a Pashtun Afghan women. This was a gift of Mr. J. Zudersma, Oldenzaal. The outfit was

placed in the window of the TRC in order to raise interest in what we are doing. It worked, many people stopped and asked what it was.



*Daisies made from needle lace oya
(TRC collection)*

With the help of Ullii Halbertsma-Herold the TRC acquired a varied collection of modern outfits for men, women and children from Mongolia.

A range of *kangas* were purchased from Kenya and Tanzania for the TRC in the summer and autumn of 2009. These were needed in order to update the TRC collection of *kangas* for its exhibition on the same theme that opened in November 2009 in the new TRC Gallery. Among the *kangas* acquired was one depicting the new American president, Barak Obama, whose father originally came from Kenya.

In December the TRC was offered a large collection of textiles from various regions of the world. They were given by Mrs. J.C. van Gelder, a former textile teacher who wanted her collection to go to a teaching institute. After various discussions she decided that the TRC was a most suitable place for the textiles. The items included pieces from Bangladesh, Bolivia, Ecuador, Egypt, India, Indonesia, Ivory Coast, Mexico, Nepal, Peru, Tibet, and so forth.

Thanks to the help of Anna Beerens the TRC was able to acquire a collection of kimonos and the various items needed to build the kimono silhouette (and there are many pieces needed!) These items will be used in 2010 for a series of workshops about kimonos and eventually for a

small exhibition about this global icon.

The year ended by the gift of two late 19th century beaded bags and other items from Mr. and Mrs. Groen, Wassenaar.

To dress in accordance with the season is one of the most important aspects of kimono etiquette. The season is reflected in fabrics, motifs and colours, and rules about what can and what cannot be worn at a certain time of the year are rather strict. Anna's next aim is to acquire four complete kimono outfits, one for every season. This will not only result in a small but attractive exhibition; hunting for the right things (at a reasonable price) will also be a fine way to get to talk to people.

EXHIBITIONS AND DISPLAYS

During 2009 the TRC was involved in a number of displays and exhibitions on the theme of dress. Emphasis was placed on producing digital exhibitions in order to reach a wider audience. Several of these exhibitions took place in other venues, but two occurred in the TRC's new premises on the Hogewoerd, Leiden.

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Afghan Embroidery Exhibition

Volkenkunde Museum, Leiden,
March 2009

The theme of the 2009 Nauruz (New Year Festival) TRC display in the Volkenkunde Museum, Leiden, was Afghan embroidery. We wanted to show the wide range of styles of Afghan embroidery and how embroidery is used on Afghan dress. The display included both embroidered festival and daily garments for men, women and children from groups including the Baluch, Hazara, Nuristani, Pashtun, Tajik, and Turkmen. In addition there was an extensive collection of embroidered men and women's caps from various regions of Afghanistan.

Many of the garments were collected by various Afghan/NGO women's groups in Kabul, so helping the local communities directly. In particular garments are being acquired by *Women of Hope*, under the direction of Mrs. Betsy Beamon (www.womenofhopeproject.org).

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A Well Decorated Foot

Leiden City Hall
7th June – 26th August 2009

*In the beginning there was a foot
and it was naked*

The foot is an essential, albeit often overlooked, area of the human body – until that blister or bunion comes. Yet millions of euros are spent every year on clothing and decorating the feet. The use of footwear (a term that includes items generally worn on the feet and lower legs), goes back thousands of years and it comes in many different forms. But how often do we actually stop and seriously think about our feet and how we dress them?

The materials and final appearance of traditional footwear are related to climate, geography, cultural influences, religion, social status, whether they are worn indoors or outdoors (or indeed both), the type of occupation (a nurse wears different footwear from a metal worker), sport or recreation (compare for example, the shoes worn while playing golf and the boots worn to play football), as well as age and gender. Sometimes the choice of footwear is based only on its ornamental value.

Footwear can be divided into two main groups, namely (a) *hosiery*, such as socks and stockings, which are normally worn on part of the leg and foot, and between the feet and the outer footwear, and (b) *outer footwear*: such as sandals, shoes and boots. This group can be further sub-divided into: (i) *open footwear* such as sandals; (ii) *closed footwear*, including

shoes and boots; and (iii) *over footwear*, which is worn on top of the other forms, such as galoshes, and pattens. Some types of footwear can be either open or closed, notably slippers that are primarily worn inside the house.



Three Japanese women wearing wooden geta (photograph by Andrew Thompson)

Footwear can be made out of a wide range of materials including leather (cow, snake, crocodile, etc), textiles (canvas, felt, satin, etc), rope (espadrille), wood (clogs), metal, plastic and rubber, or some combination of these materials. Sometimes they are plain, on other occasions they are elaborately decorated with beads, embroidery, braids and ribbons, or the sides are cut into intricate forms. Some modern forms examples may also include objects embedded into transparent heels.



19th century Iranian socks (TRC collection)
This exhibition is now available for loan to

suitable museums and institutes. Please see the TRC website for further information.

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***Kangas: Woman's clothing
from East Africa***

TRC Gallery

4th November 2009 – 28th February 2010



The kanga exhibition in the TRC Gallery

A *kanga* is a large cotton cloth worn by women along the whole of the East African coast, especially in Kenya, Tanzania and the island of Zanzibar. Its characteristic feature is the short text printed on the cloth. *Kangas* are also worn by some women in Oman, due to long standing, historical connections between the various countries.

Kangas and similar garments have been part of the East African, Swahili dress code since the late 19th century. There they are still regarded as an essential item of a woman's wardrobe. They are worn on a daily basis in and around the home, as well as for important occasions such as weddings and funerals. But their designs, colours and texts are not static. They are constantly being modified and adapted to the current political and economic situation and customer demands.

Throughout the decades *kangas* have adopted textual and decorative elements from African, Arab, Indian and European sources. As a result, modern *kangas* reflect the international nature of Swahili culture.

This exhibition is now available for loan to suitable museums and institutes. Please see the TRC website for further information.

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Oya: Turkish lace

TRC Gallery

7th December 2009 until 28th February 2010



Modern Turkish jewellery made from oya (TRC collection)

For hundreds of years Turkey has been famous for the production of decorative textiles, including a wide range of gold and silk embroideries of the highest quality. But there is also a ‘minor’ textile art that over the last few hundred years Turkish women have brought to a high level of design and technical skill, which is not so well-known. This textile art is generally called *oya* or Turkish lace. The term *oya* includes a range of lace techniques that are used to decorate garments, especially women’s headscarves, and a wide variety of household textiles such as sheets, tablecloths and towels.

Most *oya* is made by women at home or in groups and although there are many contemporary magazines and books illustrating *oya* patterns and designs, the making of *oya* is very much a question of personal taste and contacts. Young girls usually learn the technique from their mothers, grandmothers and aunts, while the modern designs and patterns often come from younger female

relatives, friends and by looking at what other women are making and wearing.

The production of *oya* is a tradition that is very much alive and well in Turkey and there are thousands of enthusiastic *oya* makers. *Oya* is not only used in traditional ways, there are also many young fashion designers who are fascinated by it and use it in ‘new’ ways. *Oya* is also an important social and cultural link with Turkish women living in other countries. The swapping of designs and patterns, the wearing of *oya*, in all its different forms, help bring together women of the Turkish origins.

This exhibition is now available for loan to suitable museums and institutes. Please see the TRC website for further information.

Loans

Oman Exhibition

Nieuwe Kerk, Amsterdam
(October 2009 – April 2010)



The Oman exhibition with examples of Omani dress lent by the TRC

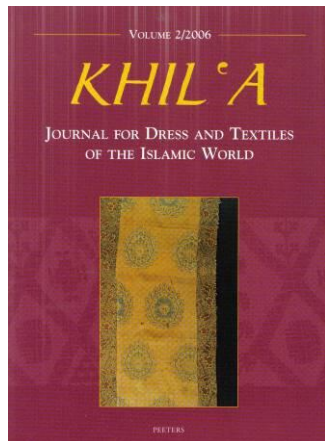
The TRC was one of the advisors to the large Oman exhibition in the Nieuwe Kerk, Amsterdam, with respect to textiles and dress. The TRC lent fourteen Omani outfits for men, women and children, including items from Muscat, Sur, and Dhofar. The exhibition was opened in October by their Royal Highnesses, Prince Willem Alexander and Princess Maxima.

Dr. Vogelsang-Eastwood wrote the chapter on Omani dress in the exhibition catalogue.

PUBLICATIONS

Khil`a

Khil`a is an academic journal for the study of dress and textiles in the Islamic World. The journal is published by the oriental publishers, Peeters of Louvain, Belgium, in conjunction with the TRC.



Articles for the third issue of *Khila*, prepared in 2009 and to be published in 2010, cover a wide variety of subjects including Afghan dress in the early 19th century; the nature of *khila*; fezzes and *tarbushes*, Omani trousers; *hijab*; the *kaffiyeh*, and the laws of differentiation in Islamic dress codes.

Further information about this series can be found at:

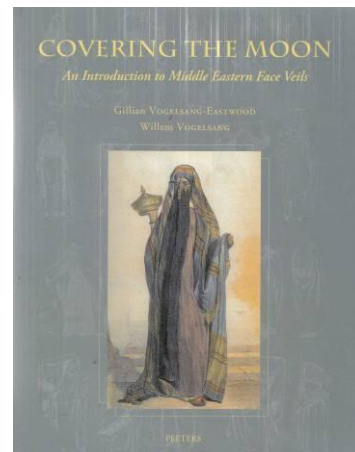
http://poj.peeters-leuven.be/content.php?url=journal&journal_code=KH

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Covering the Moon: An Introduction to Face Veils from the Middle East

Gillian Vogelsang-Eastwood and Willem Vogelsang

The subject of veiling and face veils is nowadays one of the most controversial topics in the media and the public domain. Most people, and especially politicians and journalists, in both Muslim and non-Muslim societies, seem to have a strong opinion about it. Many books and articles have been written about the question as to why women wear a face veil and whether or not it represents a form of oppression. In contrast, there is very little information about the face veils themselves, the various types and the regional variations.



This book describes and illustrates the history of face veils, from its pre-Islamic origins to the present day. It tells about the many regional variations, from Morocco in the far west to Central Asia in the northeast. It emphasises the role of face veils as a form of dress and identity, rather than a garment that conceals an individual's persona.

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The Berg Encyclopaedia of World Dress and Fashion

Berg, Oxford, is well-known for its publication of books about textiles, dress and fashion. It has initiated an monumental project entitled *Berg Encyclopaedia of World Dress and Fashion*. The series will include ten volumes dedicated to the study of world dress and fashion. The editor-in-chief of the encyclopaedia is Dr. Joanne Eicher, Minnesota University, USA.

Dr. Gillian Vogelsang-Eastwood, was asked to be editor of volume 5, Central Asian and Southwest Asian dress. The encyclopaedia will cover dress in Turkey, the Eastern Mediterranean, Sinai, Arabian Peninsula, Iranian Plateau, Afghanistan and Central Asia. The publication date is June 2010.

Many garments from the TRC collection will also be used within this volume of the encyclopaedia.

One of the initial ideas of the TRC was to publish an encyclopaedia of Middle Eastern dress, so the opportunity to work with this project means the fulfilment of this long-standing ambition is very pleasing.

For further information about this series, please contact: EncyDress@bergpublishers.com

TRC PROJECTS

During 2009 the TRC was involved in a number of projects, which included (in alphabetical order):

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Dutch Regional Dress

At the end of 2006 the TRC made the decision to build up a Dutch regional dress collection. In order to achieve this aim we started different

activities, namely, making contact with people who could help us with the creation of such a collection, either because they know about regional dress and/or they have a collection of their own and are willing to donate or sell items to the TRC. We also started to collect books and articles on the subject; visit various museums in order to talk with curators and other people actively working with Dutch regional dress and to see how they displayed such garments. And finally, we visited and talked with people in historic and folklore groups who are keeping the tradition of Dutch regional dress very much alive.

During 2008 and 2009 the TRC's collection started growing rapidly thanks to various gifts of textiles, garments, accessories, photographs, books, as well as financial support.

In particular, the collection was enriched with various complete outfits including a Schevening woman's outfit, and two outfits from Urk for a man and a woman.

The lace cap section of the collection is growing rapidly thanks to the help of various people and museums. In particular we were able to acquire caps from Groningen and Leeuwarden, north-eastern Netherlands. The lack of these caps had formed obvious gaps in the collection, which were a source of some 'irritation.' The TRC now has most of the main types of Dutch lace caps, and can start looking for the more unusual regional variations.

The Dutch regional dress collection is an important resource for the TRC and its work in the field of dress and identity.

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The Kimono Project

Anna Beerens

Japan is seen by many as the epitome of modernity. It is therefore remarkable that its rather impractical national dress simply refuses to disappear. Although Western clothes are worn by most Japanese on a day-to-day basis, kimono is still worn for ceremonial occasions

such as weddings, funerals, graduations and inaugurations. It is also popular for events and meetings that have to do with traditional culture: tea ceremonies, calligraphy exhibitions and visits to the No or Kabuki theater. Kimono is worn by certain occupational groups, for instance by those working in good traditional restaurants and in shops selling traditional goods. People get out their kimono for New Year's celebrations and during cherry blossom time. Special types of kimono are worn for traditional sports and pastimes. Most importantly perhaps, there is still a substantial number of people who regularly wear kimono for pleasure, mostly women but men too. Kimono is definitely not on its way out and the aim of this project is to explore how kimono functions in modern day Japan.

First of all it was necessary to learn how to properly wear kimono and to understand kimono etiquette, and for this reason the TRC's Japan specialist, Anna Beerens, has been taking kimono lessons. During a visit to Japan in March/April 2009 she bought two complete sets of kimono underwear and accessories. This enables the TRC to present the TRC's kimono in the correct manner and to organise lecture-demonstrations about wearing kimono.

To dress in accordance with the season is one of the most important aspects of kimono etiquette. The season is reflected in fabrics, motifs and colours, and rules about what can and what cannot be worn at a certain time of the year are rather strict. Anna's next aim is to acquire four complete kimono outfits, one for every season. This will not only result in a small but attractive exhibition; hunting for the right things (at a reasonable price) will also be a fine way to get to talk to people.

LECTURES AND WORKSHOPS

Throughout the year members of the TRC have given talks, lectures and workshops on various aspects of the dress and the TRC's collection.

Archaeological Textiles (January 2009, Leiden University)

On the 13-14th January 2009 Dr. Vogelsang gave a lecture and series of practicals about textiles to the first year students from the Department of Archaeology, Leiden University.

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Veiling lectures

The most popular lecture and demonstration given by the TRC is its veils and veiling lecture. This is a one to two hour lecture with demonstration that allows the public to try on various types of well-known forms of veiling for women.

The lecture traces the use of head, face and body veils from about the third millennium BC to the present day and looks at them from historical, social, gender and religious aspects. This lecture was given to various groups throughout 2009 including a church group in Leiden (4th February), for Leiden University in the LAK theatre (26th May), a joint Christian-Muslim meeting in Haarlem (12th October) and a mini-version of the talk for the *Huisfront* group, Ministry of Foreign Affairs (5th December)

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HOVO lectures

In October and November 2009, Dr. Gillain Vogelsang-Eastwood gave a series of talks on the theme of *Veils and Veilig from the Middle East* for the HOVO's, Leiden University.

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Oya workshops

Three workshops were held during the period of the *oya* exhibition. These workshops were given in late 2009 by ladies of the *Stichting Fatih*, Leiden, a Turkish community group. Two of the workshops were about *oya* making – using needle and crochet techniques. The third



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workshop was about the different ways of wearing headscarves within the Turkish community. All of these workshops were very informative and fun, albeit a bit frustrating at times as crocheting in the Turkish manner is different from that taught in northern Europe!

The Stichting TRC will be happy to answer any questions that readers may have about our work. In addition, gifts of clothing, books and visual material are always welcome! Anyone wishing to help financially or take part in the activities of the TRC should contact us at:

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Hogewoerd 164, 2311 HW Leiden
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ING Bank account no: 2982359